



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE FOUNTAIN OF LOVE.

From a Painting by J. E. AUBERT.

THE FOUNTAIN OF LOVE.



OUR engraving, 'The Fountain of Love,' is after a painting by Jean Ernest Aubert, of Paris, one of the late Paul Delaroche's pupils, and an eminent master of the French school. Aubert is celebrated for the poetry of his subjects and the graceful style in which they are treated. A youth and maiden are kneeling at the edge of a fountain arm in arm, and gazing into its pearly depths. Cupid stands expectant behind them, as if to watch the effect of the revelation of love which the fountain prefigures ere he launches his dart. Aubert possesses a highly-poetic temperament, and this

part of his nature is apparent in all of his works. He composes his subjects prettily, draws well, and there is a sense of harmony expressed in his colouring which is not excelled in the works of any of his contemporaries. Critically, Aubert's sense of colour is stronger than his conception of form; hence he is seen at his best in these pleasant little love-stories, which have the dreamy suggestiveness of poetry. His 'Réveil,' in the *Salon* of 1873, was also a good example of his peculiar style. Aubert has always been a favourite artist with the collectors in this country, and many of his works are in our private galleries. 'The Fountain of Love' belongs to Mr. J. Abner Harper, of Harper & Brothers.

THE HOMES OF AMERICA.

"OLD MORRISANIA."

GOVERNEUR MORRIS was the *preux chevalier* of the Revolutionary period. We had striking and individual men at that epoch. Men made the times, and times made the men; both were extraordinary. Washington, Hamilton, Burr, Schuyler, Jay, Jefferson, and Morris, are all original, peculiar, individual men—"such as a nation needs, such as a nation breeds," in its

earlier throes; but amid them all, Morris stands out large, generous, gay, witty, with both popular and commanding talents, a man whom men respected and whom women admired. He went through life eating the sunny side of the peach, but not throwing away the stone, a remarkable mixture of self-indulgence and self-control, of warm blood and of cool brain, dashing, enterprising, and



"Old Morrisania," Morrisania.

lavish, but controlling all these sometime dangerous gifts with prudence and method, and with that admirable balance of all the qualities which we erroneously call *common-sense*.

Indeed, this was a strong and a gifted race. Governors, judges, and statesmen, the Morrisses were ever emulous of public service, men deeply penetrated with love of country, and bearing such weight in the community in which they lived that we find them

always in positions of trust—captains of thousands. Gouverneur Morris's father was one of the signers of the Declaration of Independence—our American peerage! A curious instance of Toryism occurs, however, in this patriotic family: one son, Staats Long Morris, became an officer in the British Army and married the Duchess of Gordon, became a member of Parliament, and died in England.

"It is my desire," says Lewis Morris, in his will, "that my son,